

TOTH, SCOTT R., D.M.A. Two Transcriptions for Brass Ensemble: Herman Bellstedt's *La Coquette: Fantasia Capprisioso* and *Introduction and Tarantelle*. (2008)
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At the turn of the 20th century, Herman Bellstedt (1858-1926) was well-known throughout the country as a cornet soloist and performer. Coming to the United States as an immigrant from Germany in 1867, his father taught him to play the cornet at a young age. Bellstedt began performing with local bands as his talents were revealed, and he continued to become more refined as a soloist. His reputation was built on his technical skills, and he eventually began touring throughout the country with bands of increasing prominence. He performed with some of the most prestigious professional bands in American history including those of Patrick S. Gilmore and John Philip Sousa, and associated with many of the most well known cornet soloists in the United States such as Herbert L. Clarke. Bellstedt's impeccable technique and impressive musical abilities brought him great success in his career, but his compositional repertoire allows his acclaim to continue.

Bellstedt's legacy continues through his compositions and his creativity and expressiveness is continually evident in them. He demonstrated his musical prowess throughout his repertoire by writing pieces that audiences enjoy; his works have interesting musical direction, contrasting moods, diverse harmonic color, and impressive technical feats. All of these attractive features make Bellstedt's cornet solos especially popular with younger students, although many present significant technical challenges that are better suited for more accomplished musicians. Two pieces in particular—*La Coquette: Fantasia Capprisioso* and *Introduction and Tarantelle*—exhibit the depth of

Bellstedt's musicianship. Interesting musical features such as starkly contrasting sections and lively dance forms make these works ideal candidates for transcription as they retain the interest of the listener throughout and finish in grand style.

In this project, *La Coquette: Fantasia Capprisioso* and *Introduction and Tarantelle* were transcribed for brass ensemble in order to add fresh and unheard music to this genre's repertoire. Even the most advanced performers will find difficult technical challenges in them, but each one also provides many opportunities that can be used as learning experiences for developing musicians, both for the soloist and ensemble players. Because the pieces were transcribed in their original keys, the original piano accompaniment can be used for rehearsals with a soloist as preparations for ensemble accompaniment are made.

TWO TRANSCRIPTIONS FOR BRASS ENSEMBLE: HERMAN BELLSTEDT'S
LA COQUETTE: FANTASIA CAPRICCIOSO AND
INTRODUCTION AND TARANTELLE

by

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APPROVAL PAGE

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CHAPTER I

THE LIFE AND CAREER OF HERMAN BELLSTEDT

The music of military wind bands has been prominent in American culture since its beginnings at Independence Day concerts at Boston Commons held by bandmaster Patrick S. Gilmore (1829-1892).¹ Band music originated from military tradition² and became broadly popular in the United States with maestros like John Philip Sousa (1854-1932) leading virtuosos such as Herbert L. Clarke (1867-1945) and Arthur Pryor (1870-1942) in sold-out performances around the country. Developing into a unique style that was recognizable regardless of the instrumentation, band music became “. . . an integral component of the American experience.”³ Marches, the most prominent musical form, were derived from the bands’ military roots, although other forms became increasingly common in the repertoire of the American brass bands. Dance forms such as the tarantella and the capriccio grew in popularity in solo compositions. The styles associated with them evolved from Sousa’s generous use of transcriptions of works by composers like Elgar, Beethoven, Debussy, etc.⁴ Eventually musicians-turned-composers like Herman Bellstedt incorporated these styles into their own pieces. These works

¹ “Band.” *The Encyclopedia Americana: A Library of Universal Knowledge in Thirty Volumes*. New York: The Encyclopedia Americana Corporation, New York, 1918. p. 136.

² Ruckel, Jay G. “Tunes of Glory: The Proud Tradition of the Military Band.” *Music Educators Journal*, Vol. 57, No. 6. (Feb., 1971), p. 50.

³ Danner, Phyllis. “John Philip Sousa: The Illinois Collection.” *Notes*, 2nd Ser., Vol. 55, No.1. (Sep., 1998), p. 10.

⁴ Mayer, Francis N. “John Philip Sousa: His Instrumentation and Scoring.” *Music Educators Journal*, Vol. 46, No. 3. (Jan., 1960), p. 52.

quickly grew in popularity throughout the United States.

Bellstedt was born in Bremen, Germany in 1858, a contemporary of Sousa, Clarke, and many other prominent brass band performers. Having moved to the United States in 1867, Bellstedt's family settled in Cincinnati in 1872.⁵ His father, also a cornetist, taught his son lessons, and once in Cincinnati, the younger Bellstedt studied with Mylius Weigand. He learned quickly, and after only a short time he had accomplished enough to perform in public for the first time on May 10, 1873 at the Atlantic Garden. Following this performance, Bellstedt was named the "Boy Wonder"⁶ at the age of 15. His technique and fame continued to grow, and he quickly became second cornetist at the Atlantic Gardens where he eventually was promoted to first cornet and soloist.⁷



Figure 1: Herman Bellstedt (1858-1926)⁸

⁵ Schwartz, Richard I. *Well-known Soloists (A-Be): Herman Bellstedt*.

http://www.angelfire.com/music2/thecornetcompendium/well-known_soloists_1.html.

⁶ Jacobson, Sam L. "Eminent Cornet Virtuosi, Past and Present." *Music: An Illustrated Magazine of Art, Science, and Technic of Music*. Volume XV, No. 1. Nov. 1898. p. 62.

⁷ Ibid.

⁸ Denver Municipal Band Website. <http://www.dmbmusic.org/dmb>.

In 1874 Bellstedt was contracted by Louis Ballenberg, the celebrated bandsman, to serve as solo cornetist with the Cincinnati Reed Band under conductor Michael Brand. He stayed with Ballenberg's band for five years, but in 1879 he moved to Manhattan Beach to become the solo cornetist with the Red Hussar Band, only to return to the Cincinnati Reed Band in 1883. Bellstedt routinely toured the eastern United States with this ensemble. Some of his most successful performances were performed with Ballenberg's band at places like Hotel Brighton, Coney Island, where his reputation grew.⁹ Over the next twenty years, Bellstedt played in a number of prominent bands including those led by Patrick Gilmore, John Philip Sousa, and Frederick Innes.



Figure 2: Patrick S. Gilmore (1829-1892)¹⁰

⁹ Ibid.

¹⁰ "Patrick S. Gilmore, three-quarter length portraite, standing, facing slightly right, wearing music conductor uniform." The Library of Congress Prints and Photographs Division. <http://hdl.loc.gov/loc.pnp/ppmsca.03332>.

Performing with Patrick S. Gilmore's band from 1889 until 1892¹¹ was one of the key experiences of Bellstedt's career because of Gilmore's position as the primary pioneer of the military band style in the middle and late 19th century. Gilmore significantly expanded the role and influence of military bands by enlarging their memberships and increasing their performance schedules to include large events. As a result, their popularity significantly increased, and this led to the successes of other bandmasters like Sousa.¹² Bellstedt's experience in such a prominent band provided practical skills and taught him how to become a better public performer.¹³ The relationship between Bellstedt and Gilmore was beneficial for both and allowed Bellstedt to gain the experience he needed to continue to enhance his musical career.

Ballenberg, Bellstedt's friend who originally enlisted him to perform with Michael Brand, made him a new offer in 1892 to collaborate in the formation of a new band. Bellstedt was offered the position of conductor and soloist. He accepted, and while conducting this newly created band, Bellstedt demonstrated the depth of his musical abilities as he also played first trumpet in numerous orchestras including those conducted by Theodore Thomas (1835-1905) conductor of the Theodore Thomas Orchestra, and later the New York Philharmonic,¹⁴ Frank Van der Stucken (1858-1929), the founder of the Cincinnati Symphony,¹⁵ and Henry Schradieck (1846-1918), a member of the

¹¹ Ibid.

¹² Polk, Keith, et al. "Band (i)." *Grove Music Online. Oxford Music Online.*
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40774>.

¹³ Ibid.

¹⁴ Ezra, Schabas. "Thomas, Theodore." *Grove Music Online. Oxford Music Online.*
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27869>.

¹⁵ "Cincinnati Symphony Orchestra." *The Oxford Dictionary of Music*, 2nd ed. Rev. Ed. Michael Kennedy.

faculty¹⁶ and conductor at the Cincinnati College of Music from 1882 until 1889.¹⁷¹⁸ Bellstedt continued to conduct and perform with the Bellstedt-Ballenberg Band until 1904 when he joined Sousa's band to play next to Herbert Clarke until 1906. After this relatively short time with Sousa, Bellstedt replaced cornet soloist Bohumir Kryl¹⁹ in trombonist Frederick Innes' (1854-1926) band when Kryl resigned to start his own band in 1906. Bellstedt performed with Innes throughout the United States until accepting the conducting position of the Denver Municipal Band in 1909. That position lasted until 1912, and Bellstedt returned to Cincinnati in 1913 to become Professor of Wind Instruments at the Cincinnati Conservatory of Music.²⁰ Records of the history of this period in Bellstedt's life are non-existent, but it is known that he died in San Francisco on June 8, 1926.



Figure 3: John Philip Sousa (1854-1932)²¹

Oxford Music Online. <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2164>.

¹⁶ Osborne, William. "Music in Ohio." Kent, OH: Kent State University Press, 2004.

¹⁷ Cobbett, W.W. and David Charlton. "Schradiack, Henry." *Grove Music Online.* *Oxford Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25069>.

¹⁸ Ibid.

¹⁹ Keith Polk, et al. "Band (i)." *Grove Music Online.* *Oxford Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40774>.

²⁰ Ibid.

²¹ "John Philip Sousa, head-and-shoulders portrait, facing slightly right." The Library of Congress Prints

Bellstedt's career was long and distinguished, and he performed alongside many well-known musicians. Even those who wrote about him during his life expounded upon his musicianship, as well as his personality. In a publication dated November 1898, author Sam L. Jacobson wrote about Bellstedt:

As a cornet virtuoso Bellstedt is not inaptly called a "king of the cornet;" his technic (*sic*) is large and his tone is under perfect control. Sousa and the late Gilmore pronounced him the greatest of all cornet virtuosos. His is the art of deep, serious study, ripe experience and devoted application. Bellstedt immediately impresses one as a musician of broad culture and much strength. Personally he is a courteous, refined gentleman, with all that the term implies; it is a positive pleasure to be with him.²²

Throughout literature, this perception is prevalent. As a result, Bellstedt is recounted as one of the most famous musicians in the history of the United States, listed with other important musicians like Clarke and Arban. In an article requesting an increase in the composition of literature for the baritone, Leonard Falcone (1899-1985), famed band conductor and baritone soloist wrote:

Herbert L. Clarke, Herman Bellstedt, Joseph Arban, W.M. Eby, Ernest Williams, and a host of other outstanding cornetists not only have made the cornet a very popular solo instrument, but the same men have also been able to make liberal contributions to the solo literature of their chosen instrument.²³

References like this place Bellstedt in the same class as other legendary cornet *virtuosi*.

and Photographs Division. <http://hdl.loc.gov/loc.pnp/cph.3c10617>.

²² Jacobson, Sam L. "Eminent Cornet Virtuosi, Past and Present." *Music: An Illustrated Magazine of Art, Science, and Technic of Music*. Volume XV, No. 1. Nov. 1898. p. 63.

²³ Falcone, Leonard. "An Appeal for Solos for Baritone Horn." *Music Educators Journal*. Vol. 26, No. 3. (Dec., 1939), p. 38.

Although most of the details of Bellstedt's life have been lost, a sufficient amount has been written about his musicianship and personality to conclude that he was an outstanding musician and a true gentleman, and this is corroborated by the records of his constant membership in high-profile bands throughout the United States. The universal appeal and lasting interest in his works demonstrate their quality, and this will sustain their success for years to come.

CHAPTER II

THE TRANSCRIPTIONS

The goal of this project is to provide new and accessible brass ensemble music for college and professional groups. Although Herman Bellstedt's music has been available as solo pieces with piano accompaniment for quite some time, transcriptions of many of his cornet solos for larger ensemble are generally unavailable. His music was chosen for this project because of its appeal to diverse audiences and its ability to be used as training material for soloists.

Many performers who lived after Bellstedt have found his pieces to be some of their favorite works to perform. For example, Del Staigers (1899-1950), a famous cornet soloist and recording artist in the 1920s and 1930s, seemed to prefer Bellstedt's solos *Napoli* and *Princess Alice* even to the point that he chose them to be on a recording along with his own original compositions.²⁴ This preference is probably due to the ability Bellstedt's pieces have to hold a listener's attention. His works provide the audience with an emotional ride that is rarely found in works from this period, and each piece has its own "character" that often is revealed in the title Bellstedt assigned.

²⁴ O'Keefe, Mark. *The Del Staigers Tribute Page: Cornet and Trumpet Virtuoso with the Conway, Sousa and Goldman Bands*. <http://www.delstaigers.com/biography.htm>.

Much of the appeal of *La Coquette: Fantasia Capriccioso* can be revealed by a proper understanding of its title. A “coquette” is a woman who tries to gain the admiration and attention of men without sincerity,²⁵ or in other words, one who is flirtatious. The remainder of the title reveals that the composition is intended to be light and whimsical. These adjectives more fully explain the character of the “coquette” as a carefree flirt. Although the piece begins in a dark and ominous fashion, that mood eventually relents and a more cheerful one ensues in the exposition, bringing the Coquette to life. A minor-keyed area returns later during the development, but that again surrenders to a happier recapitulation and coda which closes the piece. The feelings that accompany the listener as the music proceeds imitate the capricious character of a flirtatious girl.

Similarly, the title of *Introduction and Tarantelle* can reveal its own insights into the appeal of the piece. The introduction is essentially a preface to the livelier Tarantelle, which is modeled after the eighteenth century dance style that originated in the southern Italian town of Taranto, the source of the name of the Tarantula spider. Typically, the Tarantelle is danced by one couple that is surrounded by a circle of onlookers that participate with percussion instruments like tambourines or castanets. Usually written in 3/8 or 6/8 meter, a Tarantelle typically accelerates throughout and often alternates between major and minor modes.²⁶

The prominence of low instruments alternating with higher trumpet parts at the

²⁵ “coquette.” *Merriam-Webster Online Dictionary*. 2008. Merriam-Webster Online. <http://www.merriam-webster.com/dictionary/coquette>.

²⁶ Schwandt, Erich. “Tarantella.” *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27507>.

beginning of the *Introduction and Tarantelle* creates a heavy texture that remains throughout the Introduction. The solo enters in the same style in m. 9, perpetuating the mood in this section. A dramatic change occurs when the Tarantelle begins in m. 77, and a much lighter style continues through the end of the piece, although it is interspersed with areas in the minor mode like the one beginning in m. 109 and extending until the return of the Tarantelle theme in a new key in m. 141. The alternation between the major and minor modes corroborates the title's assertion that this piece was written to emulate the dance form's style.

This interplay between musical modes clearly reveals the ternary form of *Introduction and Tarantelle*. The introduction section is not a part of this structure *per se*, but it uses the same form within itself. It begins with a theme in the cornet solo that returns, albeit in an embellished format, at rehearsal B. These theme areas surround a contrasting theme in a new key (D major) at rehearsal A, which is much more chromatic and dissonant than the original theme. The Introduction is a small work unto itself; it "introduces" the *Tarantelle*, but is not necessary for a proper understanding of it.

Following an authentic cadence that closes the *Introduction*, the *Tarantelle* begins at rehearsal letter C in B-flat major, and in a new meter (6/8). A short introduction between rehearsal letters C and D prepares the soloist for the new style. The new theme is developed in the solo, and eventually a modulation to D-flat major at letter F allows a smoother transition to the contrasting "B" section. A harmonically-turbulent instrumental interlude at letter G provides the modal contrast that typifies a *Tarantelle*, but moves into the contrasting G-flat major section at letter H which is in a dominant-

tonic relationship to the preceding D-flat major area.

The “B” section is slower and more deliberate in the solo part, but continues to drive rhythmically in the accompaniment. An instrumental interlude at rehearsal letter J again provides the contrasting relative minor material (E-flat minor) that finally returns to a restatement of the contrasting section’s theme, but with a simpler accompaniment. The *Tarantelle*’s “A” section returns at rehearsal letter L in its original key, but with a heavier texture. Once the solo returns, this section is an exact repeat of the original theme and accompaniment until the short coda which finishes the piece with a flourish.

The *Coquette* is also ternary in form. It begins with an introduction, but it is smaller and less substantial than the *Introduction* in the previous piece. The beginning section is really a cadenza that allows the soloist to showcase his or her technical abilities before the formal piece begins at the *Allegretto*. It also does not modulate, staying in D-flat major into rehearsal letter A, where the first theme of the piece begins. This theme continues until letter B, where an instrumental interlude transitions to B-flat minor, the opening key’s relative minor, to introduce the contrasting section.

The second theme begins at letter C. The solo part features a more technical opening theme in the minor section. Once the “B” section is completed it repeats, but after the repetition a second ending transitions back to the major mode through another instrumental interlude, only to go back to the beginning of the first theme via a *Del Segno*. The first section is repeated verbatim until letter B, where it moves to the coda, which is longer than that in the *Tarantelle*. Bookending the piece, the coda serves to close it where it began by showcasing the technical talents of the soloist, although it does

so through quick triplet passages and fast-changing harmonic areas rather than through the freedom of a cadenza.

An explanation of the decisions that were made during the transcription of these pieces will aid in understanding the completed scores better. *La Coquette: Fantasia Capriccioso* and *Introduction and Tarantelle* were transcribed for brass ensemble strictly from the piano accompaniment scores included in the cornet and piano editions. No evidence exists that these pieces exist in any other form. They were transcribed from a piano score edited by Frank Simon (1889-1967), Bellstedt's student (and to whom *La Coquette* was dedicated) and are copyrighted by the Southern Music Company.

Permission to transcribe these works for brass ensemble was obtained from the Southern Music Company (Appendices A and B). The transcriptions include the following instruments: solo cornet; piccolo trumpet; first, second, and third trumpets; first and second horns; first and second trombones; bass trombone; euphonium; and tuba. These instruments were chosen because they typify a modern brass ensemble and they provide for color variations that are available as the ensemble is divided into smaller groups in an effort to retain the integrity of the original compositions with respect to color, balance, and texture. Percussion was not added in this edition to afford more accessibility to smaller ensembles or organizations that do not include a standing percussion section.

During the transcription process, a conscious effort was made to treat the soloist with respect and allow the accompaniment to compliment him. Sousa himself described the problems associated with orchestration that could befall the unwary:

Perhaps there is no form of musical writing so little understood by the world at large—on one hand, so easy to accomplish in its trite forms but so difficult to attain from the standpoint of creation and dramatic effect—as that which is known as instrumentation or orchestration.

There is no question in my mind that some of the masters groped at times for orchestral coloring, and unquestionably put their notes on paper, hoping for effect, just as the buyer of a lottery ticket hopes for the capital prize.²⁷

Sousa continued in this passage by explaining that orchestration can either be beautiful or gaudy. The transcription of these two pieces required much care to guarantee that the orchestration in them has been executed with tact.

Transcribing piano accompaniment for ensemble can be approached in any number of ways. In this project, a concerted effort was made to focus on interesting orchestration rather than simply recreating the correct chords beneath the solo line. No attempt was made to distribute parts evenly between the accompanying instruments simply to satisfy a desire for equality in playing time; rather, groups of instruments were organized into choirs that provide different timbral backdrops for various sections of the piece. The choirs themselves did not remain static either, as that would be limiting, so sometimes unlikely partners have been organized into groups. For example, at the beginning of the exposition section in *La Coquette* (m. 28), the accompaniment includes horn, euphonium, and tuba, because all are conical instruments that, when blended, provide a warm sound. In other situations, however, the horns become the bass instruments rather than the soprano instruments when they are paired with the trumpets as they are in the

²⁷ Sousa, John Philip. "A Word as to Orchestration." *Music: A Monthly Magazine Devoted to the Art, Science, Technic and Literature of Music*. Volume XI (Mar. 1897), p. 501.

development of *Introduction and Tarantelle* (m. 229). This method of transcription allows every instrument to have opportunities to perform melodic lines and add to the color of each piece as a whole.

Considerations other than tone color alone were made when deciding upon the makeup of instrumental choirs. In certain sections of the works, the range of the piano dictated which instrumental choir was chosen so the musical intentions of the arranger could be retained more accurately. If specific areas of the accompaniment remained in a high range for a period of time, a trumpet choir was most likely used. Occasionally, such as at the beginning of *La Coquette*, a lower range was written in the piano accompaniment, and therefore, transcribed for trombones, euphonium, and tuba.

The piano score does include some elements that are difficult to translate into gestures that are idiomatic to wind instruments, but those elements have generally been simplified to make them easier for a conductor to rehearse and for the instrumentalists to play. For example, left-hand tremolos in the score are generally represented by sustained notes in the wind parts, and fast right-hand arpeggios are split between multiple trumpet parts, including piccolo, to retain the effect but make the music playable as in m. 253 of *Introduction and Tarantelle*.

Most brass instrument performers study works from this era of American music throughout their musical lives, and techniques are learned that reinforce the proper interpretation and application of style markings in them. These pieces typify the style of the music of their era and therefore the treatment of style markings remained consistent. For example, dynamic markings have been translated into the transcription just as they

are written in the piano score since they usually reinforce the texture rather than invoke any dramatic effects. Also, articulations that are written in the piano part are duplicated in the transcriptions verbatim. Music of this era was written to be played lightly and without force, and the articulation marks in the piano score indicate as much, therefore they were included. Every effort was made to transcribe *La Coquette* and *Introduction and Tarantelle* in a manner that is consistent with the style of the period, with the intentions of the composer in mind (as determined through a proper understanding of their titles), and in a way that is accessible and useful to those who may perform them.

The diversity and character of Bellstedt's music has wide appeal both for audiences and performers and is able to be used in a variety of performance situations. The availability of good transcriptions for larger ensembles will allow more opportunities for performance and will help to expose this music to greater numbers of people. Further study of Bellstedt's music will undoubtedly reveal other works with the same appeal that would be suitable for transcription in a similar manner.

CHAPTER III

BELLSTEDT'S *LA COQUETTE: FANTASIA CAPRICCIOSO*:
TRANSCRIPTION FOR BRASS ENSEMBLE

Score

La Coquette

Bellstedt/Smith/Toth

Moderato maestoso ♩ = c. 96 *Recit.*

Solo Cornet in B \flat *f* *risoluto* 3

Piccolo Trumpet in B \flat *ff*

Trumpet in B \flat 1 *ff*

Trumpet in B \flat 2 *ff*

Trumpet in B \flat 3 *ff*

Horn in F 1 *ff* 3 *p*

Horn in F 2 *ff* 3 *p*

Trombone 1 *ff* *p* *p*

Trombone 2 *ff* *p* *p*

Bass Trombone *ff* *p* *p*

Euphonium *ff* *p* *p*

Tuba *ff* *p* *p*

La Coquette

6 *a tempo*

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

La Coquette

10 *Recit.*

Solo *quasi cadenza* *p* *cresc.* 3

Picc. Tpt. *p* *cresc.*

B \flat Tpt. 1 *p* *cresc.*

B \flat Tpt. 2 *p* *cresc.*

B \flat Tpt. 3 *p* *cresc.*

Hn. 1 3 *p* *cresc.*

Hn. 2 3 *p* *cresc.*

Tbn. 1 3 *p* *cresc.*

Tbn. 2 3 *p* *cresc.*

Bass Tbn. 3 *p* *cresc.*

Euph. 3 *p* *cresc.*

Tuba 3 *p* *cresc.*

La Coquette

14

a tempo

rit.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

The musical score is for a piece titled "La Coquette". It features a solo part at the top, which begins with a measure marked "14". The solo part is written in a treble clef and contains a melodic line with a slur over it. The tempo is marked "a tempo" and there is a "rit." (ritardando) marking. Below the solo part are staves for various instruments: Piccolo Trumpet (Picc. Tpt.), three B-flat Trumpets (B \flat Tpt. 1, 2, 3), two Horns (Hn. 1, 2), two Tenor Trombones (Tbn. 1, 2), Bass Trombone (Bass Tbn.), Euphonium (Euph.), and Tuba. The Piccolo Trumpet, B-flat Trumpets, and Horns have rests in the first two measures. The Tenor Trombones and Bass Trombone have rests in the first two measures. The Euphonium and Tuba have rests in the first two measures. In the third measure, the Tenor Trombones and Bass Trombone play a melodic line, and the Euphonium and Tuba play a rhythmic pattern. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

La Coquette

17

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

p

p

p

p

La Coquette

[illegible]

La Coquette

[illegible]

La Coquette

A Allegretto con grazia ♩ = c. 108

[illegible]

La Coquette

33 *a tempo*

Solo

rit.

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1 *rit.* *a tempo*

Hn. 2 *rit.* *a tempo*

Tbn. 1

Tbn. 2

Bass Tbn.

Euph. *rit.* *a tempo*

Tuba *rit.* *a tempo*

The musical score is for a piece titled "La Coquette". It begins at measure 33. The Solo part starts with a melodic line in the treble clef, marked "a tempo". The Piccolo Trumpet (Picc. Tpt.) and B-flat Trumpets (B \flat Tpt. 1, 2, 3) are silent. The Horns (Hn. 1, 2) and Euphonium (Euph.) and Tuba parts enter with a rhythmic pattern, marked "rit." (ritardando). The Horns and Euphonium/Tuba parts then transition to a "a tempo" section. The Trombones (Tbn. 1, 2) and Bass Trombone (Bass Tbn.) are silent throughout the visible portion of the score.

La Coquette

[illegible]

La Coquette

49

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

La Coquette

57

Solo *pp* *poco rit.* *a tempo*

Picc. Tpt.

B \flat Tpt. 1 *pp*

B \flat Tpt. 2 *pp*

B \flat Tpt. 3 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. 1

Tbn. 2

Bass Tbn. *pp*

Euph.

Tuba *pp*

The musical score is for a piece titled 'La Coquette'. It begins at measure 57. The Solo part starts with a melody in the treble clef, marked *pp* (pianissimo). The melody features eighth and sixteenth notes, with a crescendo leading to a *poco rit.* (poco ritardando) section, followed by a return to *a tempo*. The Picc. Tpt. (Piccolo Trumpet) part is silent throughout. The B \flat Tpt. 1, 2, and 3 parts play a rhythmic accompaniment of eighth notes, marked *pp*. The Hn. 1 and 2 (Horn) parts also play eighth notes, marked *pp*. The Tbn. 1 and 2 (Trombone) parts are silent. The Bass Tbn. (Bass Trombone) part plays a rhythmic accompaniment of eighth notes, marked *pp*. The Euph. (Euphonium) and Tuba parts are silent. The score is written in 2/4 time and features a key signature of two flats (B \flat and E \flat).

La Coquette

66 *a tempo* **B**

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

rit.

La Coquette

74

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

La Coquette

82

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

sf

sf

sf

sf

sf

sf

La Coquette

89

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

La Coquette

98 *poco piu lento* **C**

Solo *p*

Picc. Tpt.

B♭ Tpt. 1 *poco piu lento* *p*

B♭ Tpt. 2 *poco piu lento* *p*

B♭ Tpt. 3

Hn. 1 *poco piu lento* *p*

Hn. 2 *p*

Tbn. 1 *poco piu lento* *p*

Tbn. 2

Bass Tbn. *poco piu lento* *p*

Euph. *p*

Tuba *poco piu lento* *p*

6

La Coquette

106

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

La Coquette

[illegible]

La Coquette

121

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

La Coquette

130

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

3

La Coquette

138 *poco piu animato*

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

La Coquette

145

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

The musical score for 'La Coquette' begins at measure 145. The Solo part is a whole rest. The Piccolo Trumpet and B-flat Trumpet 1 parts have melodic lines with slurs. The B-flat Trumpet 2 and B-flat Trumpet 3 parts are whole rests. The Horns 1 and 2 parts are whole rests. The Tenor Trombone 1 and 2 parts have melodic lines with slurs. The Bass Trombone, Euphonium, and Tuba parts have a rhythmic pattern of eighth notes.

La Coquette

[illegible]

La Coquette

160

p *3* *poco a poco rall.* *3* *rall.* *3* *D.S. al Coda* *3* *3*

Solo

Picc. Tpt. *subito p* *D.S. al Coda*

B♭ Tpt. 1 *subito p* *D.S. al Coda*

B♭ Tpt. 2 *subito p* *D.S. al Coda*

B♭ Tpt. 3 *subito p* *D.S. al Coda*

Hn. 1 *subito p* *D.S. al Coda* *p*

Hn. 2 *subito p* *D.S. al Coda* *p*

Tbn. 1 *subito p* *D.S. al Coda* *p*

Tbn. 2 *subito p* *D.S. al Coda* *p*

Bass Tbn. *subito p* *D.S. al Coda*

Euph. *subito p* *D.S. al Coda*

Tuba *subito p* *D.S. al Coda*

La Coquette

168

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

3 3 3 3 3 3 3 3 3 3 3 3

ff 3

La Coquette

174

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

mf

ff

3

3

3

La Coquette

180

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

3 3 6

f *p* *f* *p* *f* *p*

La Coquette

[illegible]

La Coquette

192

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

The musical score for 'La Coquette' begins at measure 192. The Solo part features a melodic line with triplets. The Piccolo Trumpet, B-flat Trumpets 1-3, Bass Trombone, Euphonium, and Tuba are mostly silent. Horns 1 and 2 have rhythmic patterns. Trombone 1 has a bass line. The key signature has three flats (B-flat major or D-flat minor) and the time signature is 4/4.

La Coquette

[illegible]

La Coquette

[illegible]

CHAPTER IV

BELLSTEDT'S *INTRODUCTION AND TARANTELLE*:
TRANSCRIPTION FOR BRASS ENSEMBLE

Score

Introduction and Tarantelle

Herman Bellstedt/Frank Simon

Transcribed by Scott Toth

Moderato Maestoso ♩=60 **Transcribed by Scott Totl**

Solo Cornet in B \flat

Piccolo Trumpet in B \flat

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Introduction and Tarantelle

9

Solo

p

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

15

Solo *mf* *p*

Picc. Tpt.

B \flat Tpt. 1 *p*

B \flat Tpt. 2 *p*

B \flat Tpt. 3 *p*

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

The first system of the musical score for 'The Rose Tree' features the following parts and notation:

- Tempo and Key:** The tempo is marked 'Tranquillo' with a quarter note equal to 60 (♩ = 60). The key signature is three sharps (F#, C#, G#).
- Time Signature:** The time signature is 9/8.
- Instrumentation:** The parts include Solo, Picc. Tpt., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bass Tbn., Euph., and Tuba.
- Notation:** The Solo part begins with a first ending bracket labeled 'A'. The Solo and Picc. Tpt. parts have a *mf* dynamic marking. The B♭ Tpt. 1 part has a *mf* dynamic marking. The B♭ Tpt. 2 part has a *mf* dynamic marking. The B♭ Tpt. 3 part has a *mf* dynamic marking. The Hn. 1 part has a *mf* dynamic marking. The Hn. 2 part has a *mf* dynamic marking. The Tbn. 1 part has a *mf* dynamic marking. The Tbn. 2 part has a *mf* dynamic marking. The Bass Tbn. part has a *mf* dynamic marking. The Euph. part has a *mf* dynamic marking. The Tuba part has a *mf* dynamic marking.

Introduction and Tarantelle

25

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

29

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

The musical score is written for a large ensemble. The Solo part is in the treble clef, key of F# (three sharps), and 4/4 time. It begins at measure 29 with a melodic line that includes trills and a dynamic marking of *p* (piano). The Piccolo Trumpet part is also in the treble clef and features a rhythmic pattern. The B-flat Trumpets (1, 2, and 3) and Horns (1 and 2) have various melodic and harmonic parts. The Tenor Trombones (1 and 2), Bass Trombone, Euphonium, and Tuba provide a harmonic foundation with sustained notes and rhythmic patterns.

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

38 B

Solo *p*

Picc. Tpt.

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Bass Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Introduction and Tarantelle

Introduction and Tarantelle

45

This musical score page contains measures 45 and 46 of a piece titled "Introduction and Tarantelle". The score is written for a large ensemble, including a soloist and various brass instruments. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. Measure 45 features a soloist melody in the treble clef, while the brass section provides harmonic support. Measure 46 continues the soloist's melody and the brass accompaniment. The instruments listed on the left are Solo, Picc. Tpt., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bass Tbn., Euph., and Tuba. The soloist and euphonium parts have dynamic markings of *fz* (forzando) and *f* (forte). The tuba part has a dynamic marking of *mf* (mezzo-forte).

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

47

Solo

f *allargando* *a tempo*

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

f *allargando* *a tempo*

Hn. 2

f *allargando* *a tempo*

Tbn. 1

f *allargando* *a tempo*

Tbn. 2

Bass Tbn.

Euph.

f *allargando* *a tempo*

Tuba

a tempo

Introduction and Tarantelle

49

This musical score page contains measures 49 through 52 of a piece titled "Introduction and Tarantelle". The score is written for a large ensemble, including a Soloist, Piccolo Trumpet, three B-flat Trumpets, two Horns, three Tenor Trombones, one Bass Trombone, Euphonium, and Tuba. The key signature is B-flat major (two flats), and the time signature is 12/8. Measure 49 features a Soloist melody with a grace note and a triplet, while the Horns and Tbn. 1 play a rhythmic pattern. Measures 50 and 51 are primarily rests for most instruments, with the Soloist continuing their melody. Measure 52 shows a more active ensemble with the Piccolo Trumpet, B-flat Trumpets, Horns, Tbn. 1, Euphonium, and Tuba all playing. The Tuba part in measure 52 includes a triplet of eighth notes.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

58

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

mf

mf

mf

Introduction and Tarantelle

65

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

79

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

mp

mp

mp

Introduction and Tarantelle

86

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Divisi

The musical score is written for a band. The Solo part is in the treble clef and starts at measure 86. It features a melodic line with slurs and accents. The Picc. Tpt., Bb Tpt. 1, Bb Tpt. 2, and Bb Tpt. 3 parts are mostly rests. The Hn. 1 part has a 'Divisi' instruction and plays a rhythmic pattern. The Hn. 2 part plays a similar rhythmic pattern. The Tbn. 1 part plays a bass line with slurs and accents. The Tbn. 2, Bass Tbn., Euph., and Tuba parts are mostly rests. The Tuba part has a few notes in the later measures.

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

98

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

99

Introduction and Tarantelle

104

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

E

Introduction and Tarantelle

III

The musical score is arranged in 12 staves. The top two staves, Solo and Picc. Tpt., are in treble clef. The remaining staves are in bass clef. The key signature has two flats (B♭ and E♭). The time signature is 2/4. The score begins with a triple bar line and the Roman numeral 'III'. The Solo part is a whole rest. The Picc. Tpt. part is a whole rest. The B♭ Tpt. 1 part has a melodic line with eighth and sixteenth notes. The B♭ Tpt. 2 part has a melodic line with eighth and sixteenth notes. The B♭ Tpt. 3 part has a melodic line with eighth and sixteenth notes. The Hn. 1 and Hn. 2 parts are whole rests. The Tbn. 1 and Tbn. 2 parts have a melodic line with eighth and sixteenth notes. The Bass Tbn. part has a melodic line with eighth and sixteenth notes. The Euph. part has a melodic line with eighth and sixteenth notes. The Tuba part has a melodic line with eighth and sixteenth notes.

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

117

This musical score page contains measures 117 through 122 of the 'Introduction and Tarantelle' section. The score is written for a large ensemble, including Solo, Picc. Tpt., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bass Tbn., Euph., and Tuba. The key signature is B-flat major (two flats). The Solo and Picc. Tpt. parts are in treble clef and remain silent throughout the measures. The B♭ Tpt. 1 part plays a rhythmic melody with eighth and sixteenth notes, featuring accents and slurs. The B♭ Tpt. 2 and B♭ Tpt. 3 parts provide harmonic support with various rhythmic patterns, including eighth notes and rests. The Hn. 1 and Hn. 2 parts play sustained notes and short phrases. The Tbn. 1, Tbn. 2, and Bass Tbn. parts play a complex rhythmic pattern in the bass, with many notes beamed together. The Euph. part plays a rhythmic pattern in the bass, similar to the tuba but with more frequent notes. The Tuba part plays a simple rhythmic pattern in the bass, with many notes beamed together. The score is written in a standard musical notation style with a variety of note values, rests, and articulation marks.

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

124

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

130

This musical score page contains measures 130 through 135 of the 'Introduction and Tarantelle' section. The score is written for a large ensemble, including Solo, Picc. Tpt., three B♭ Trumpets (Tpt. 1, 2, 3), two Horns (Hn. 1, 2), three Trombones (Tbn. 1, 2, Bass Tbn.), Euphonium (Euph.), and Tuba. The key signature is B-flat major (two flats). The Solo part begins in measure 130 with a melodic line. The Picc. Tpt. part has a melodic line starting in measure 131. The B♭ Tpt. 1, 2, and 3 parts play a rhythmic pattern of eighth notes starting in measure 131. The Hn. 1 and 2 parts play a rhythmic pattern of eighth notes starting in measure 131. The Tbn. 1 part has a melodic line starting in measure 130. The Tbn. 2, Bass Tbn., Euph., and Tuba parts play a rhythmic pattern of eighth notes starting in measure 131. The score is written in a standard musical notation with a common time signature (C) and a key signature of two flats (B-flat major).

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

142

This musical score page contains measures 142 through 147 of the 'Introduction and Tarantelle' section. The score is written for a large ensemble, including a Soloist, Piccolo Trumpet, three B-flat Trumpets, two Horns, three Tenor Trombones, one Bass Trombone, Euphonium, and Tuba. The key signature is B-flat major (two flats), and the time signature is 3/4. The Soloist part begins in measure 142 with a melodic line of eighth and sixteenth notes. The Piccolo Trumpet, all three B-flat Trumpets, and the Euphonium are silent throughout these measures. The Horns 1 and 2 play a rhythmic pattern of eighth notes. The Tenor Trombone 1 and Bass Trombone play a similar rhythmic pattern, with the Bass Trombone featuring accents in measures 145 and 146. The Tuba provides a steady bass line of eighth notes. The score concludes in measure 147 with a final chordal texture.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

148

Solo

Picc. Tpt.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

154

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Divisi

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

The musical score is for a 12-piece band. The Solo part is in the key of B-flat major and 4/4 time. The Piccolo Trumpet, B-flat Trumpets 1, 2, and 3, and Euphonium are silent. The Horns 1 and 2 play a rhythmic pattern of eighth notes. The Trombones 1 and 2 play a rhythmic pattern of eighth notes. The Bass Trombone and Tuba play a rhythmic pattern of eighth notes. The Solo part is a melodic line in the key of B-flat major, starting on a whole note and followed by eighth notes.

Introduction and Tarantelle

160

This musical score page contains measures 160 through 165 of the 'Introduction and Tarantelle' section. The score is written for a large ensemble, including Solo, Piccolo Trumpet, three B-flat Trumpets, two Horns, two Tenor Bones, Bass Trombone, Euphonium, and Tuba. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The Solo part begins in measure 160 with a half note B-flat, followed by a series of eighth and sixteenth notes. The Piccolo Trumpet, all three B-flat Trumpets, and the Euphonium are silent throughout these measures. Horn 1 and 2 play a rhythmic pattern of eighth notes. Tenor Bone 1 plays a similar eighth-note pattern, while Tenor Bone 2 is silent. The Bass Trombone plays a pattern of eighth notes with accents in measures 160, 161, 162, and 164. The Tuba plays a pattern of eighth notes with accents in measures 160, 161, 162, and 164. The score ends in measure 165 with a final chord for the Solo, Horn 1, Horn 2, Tenor Bone 1, and Tuba.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

166

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

167

168

169

170

Introduction and Tarantelle

173 G ♩ = 144

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

180

This musical score page contains measures 180 through 187. The key signature is B-flat major (two flats). The instruments and their parts are as follows:

- Solo:** Treble clef, all rests.
- Picc. Tpt.:** Treble clef, rests in measures 180-181, then a melodic line starting in measure 182.
- B♭ Tpt. 1:** Treble clef, melodic line throughout.
- B♭ Tpt. 2:** Treble clef, all rests.
- B♭ Tpt. 3:** Treble clef, all rests.
- Hn. 1:** Treble clef, all rests.
- Hn. 2:** Treble clef, all rests.
- Tbn. 1:** Bass clef, rhythmic accompaniment of eighth notes.
- Tbn. 2:** Bass clef, rhythmic accompaniment of eighth notes.
- Bass Tbn.:** Bass clef, rhythmic accompaniment of eighth notes.
- Euph.:** Bass clef, all rests.
- Tuba:** Bass clef, all rests.

The score includes various musical notations such as slurs, accents (>), and dynamic markings.

Introduction and Tarantelle

H+K
197

♩. = c. 138

Solo

p

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

p

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

p

Bass Tbn.

Euph.

p

Tuba

p

The musical score is for a piece titled "Introduction and Tarantelle". It features a solo part and a full brass section. The solo part is in 8/8 time and begins with a half note followed by a dotted half note, then a series of eighth notes. The brass section consists of Piccolo Trumpet, three B-flat Trumpets, two Horns, three Tenor Trombones, one Bass Trombone, one Euphonium, and one Tuba. The Piccolo Trumpet, B-flat Trumpets 1 and 2, Horns 1 and 2, and Bass Trombone are silent throughout the piece. The B-flat Trumpet 3, Tenor Trombone 2, Euphonium, and Tuba parts are marked with a piano (*p*) dynamic. The Tenor Trombone 2, Euphonium, and Tuba parts play a rhythmic pattern of eighth notes and quarter notes. The B-flat Trumpet 3 part plays a series of eighth notes. The solo part is marked with a piano (*p*) dynamic and features a melodic line with a half note, a dotted half note, and a series of eighth notes.

Introduction and Tarantelle

203

This musical score page contains measures 203 through 208 of the 'Introduction and Tarantelle' section. The score is written for a large ensemble, including a soloist and various brass instruments. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The soloist part features a melodic line with slurs and ties. The Piccolo Trumpet, B-flat Trumpets 1 and 2, Horns 1 and 2, and Tuba parts are mostly silent, indicated by whole rests. B-flat Trumpet 3 plays a rhythmic eighth-note pattern. Tuba 2, Euphonium, and Tuba 1 provide a harmonic foundation with eighth-note patterns. The Tuba 1 part includes a melodic line in the final measure.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

209

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

209

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

215

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

The musical score is for measures 215 through 220 of a piece titled "Introduction and Tarantelle". The score is written for a large ensemble, including a Soloist, Piccolo Trumpet, three B-flat Trumpets, two Horns, three Tenor Trombones, an Euphonium, and a Tuba. The key signature is B-flat major (two flats). The Soloist part begins with a melodic line in measure 215, marked with a fermata and a slur. The Piccolo Trumpet, B-flat Trumpet 1, Horn 1, and Horn 2 parts are silent throughout the measures. B-flat Trumpet 2 and B-flat Trumpet 3 play a rhythmic pattern of eighth notes in measures 215-219, with B-flat Trumpet 3 playing a more complex pattern in measure 220. The Tenor Trombone 1 part is silent. Tenor Trombone 2 plays a rhythmic pattern of eighth notes in measures 215-219. The Bass Trombone part is silent. The Euphonium part plays a rhythmic pattern of eighth notes in measures 215-219. The Tuba part plays a rhythmic pattern of eighth notes in measures 215-219. The score ends with a double bar line in measure 220.

Introduction and Tarantelle

222

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

The musical score is written for a large ensemble. The Solo part is in the treble clef and features a melodic line with slurs and accents. The Piccolo Trumpet and B-flat Trumpets play rhythmic patterns. The Horns and Tenor Trombones play sustained notes. The Bass Trombone, Euphonium, and Tuba play a steady bass line. The score is in 2/4 time and ends with a final cadence.

Introduction and Tarantelle

229 **J**

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

ff

ff

ff

ff

ff

Introduction and Tarantelle

235

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

ff

Introduction and Tarantelle

242

This musical score page contains measures 242 through 247 of a piece titled "Introduction and Tarantelle". The score is written for a large orchestra, including Solo, Piccolo Trumpet, three B-flat Trumpets, two Horns, two Tenor Trombones, Bass Trombone, Euphonium, and Tuba. The key signature is B-flat major (two flats) and the time signature is 3/4. The Solo part is a whole rest. The Piccolo Trumpet plays a melodic line starting in measure 242. The B-flat Trumpets and Horns play a rhythmic pattern of eighth notes starting in measure 244. The Tenor Trombones play a melodic line with accents starting in measure 242. The Bass Trombone plays a rhythmic pattern of eighth notes starting in measure 244, marked with a forte (ff) dynamic. The Euphonium and Tuba parts are whole rests.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

ff

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

254

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

260

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

265

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

The musical score is written for a large ensemble. The Solo part is in the treble clef and features a melodic line with a triplet and a fourth. The Piccolo Trumpet and B-flat Trumpet 1 parts play a rhythmic pattern of eighth notes. The other instruments are currently silent.

Introduction and Tarantelle

271

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

277

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

mp

mf

cresc.

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

289

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

mf *cresc.* *molto*

Tbn. 2

Bass Tbn.

cresc. *molto*

Euph.

Tuba

Introduction and Tarantelle

296

This musical score page contains measures 296 through 301 of the piece "Introduction and Tarantelle". The score is written for a large ensemble, including Solo, Picc. Tpt., three B♭ Trumpets (Tpt. 1, 2, 3), two Horns (Hn. 1, 2), two Trombones (Tbn. 1, 2), Bass Tbn., Euph., and Tuba. The key signature is B-flat major (two flats). The time signature is 4/4. Measures 296-298 are mostly rests for the upper woodwinds and trumpets, with the Horns and Trombones playing rhythmic patterns. In measure 299, the B♭ Trumpets 1 and 2 enter with eighth-note patterns. Measures 300-301 feature more complex rhythmic patterns across the lower brass and woodwinds, including triplets and sixteenth notes. The Solo part remains silent throughout the page.

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

302

This musical score page contains measures 302 through 308 of the piece "Introduction and Tarantelle". The score is written for a large ensemble, including Solo, Picc. Tpt., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bass Tbn., Euph., and Tuba. The key signature is B-flat major (two flats). The Solo, Picc. Tpt., B♭ Tpt. 3, Hn. 2, Tbn. 1, Tbn. 2, Bass Tbn., and Tuba parts are mostly silent, indicated by whole rests. The B♭ Tpt. 1 and B♭ Tpt. 2 parts play a rhythmic pattern of eighth notes with accents. The Hn. 1 part plays a similar eighth-note pattern. The Euph. part plays a more complex eighth-note pattern with accents. The Tuba part plays a simple eighth-note pattern with accents. The score is written on a grand staff with ten staves.

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

316

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

p

Introduction and Tarantelle

323

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1 *Divisi*

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

323

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1 *Divisi*

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

329

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

341

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

O

f *sf* *sfz*

Introduction and Tarantelle

348

This musical score page contains measures 348 through 354 of the piece "Introduction and Tarantelle". The score is arranged for a large ensemble with the following parts: Solo, Picc. Tpt., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bass Tbn., Euph., and Tuba. The key signature has two flats (B♭ and E♭), and the time signature is 3/4. Measures 348 and 349 are marked with a repeat sign. The Solo and Picc. Tpt. parts are mostly rests. The B♭ Tpt. 1 and 2 parts play a melodic line with accents and slurs. The B♭ Tpt. 3 part plays a rhythmic pattern. The Hn. 1 and 2 parts are mostly rests. The Tbn. 1, 2, and Bass Tbn. parts play a rhythmic pattern. The Euph. part plays a melodic line with accents and slurs. The Tuba part plays a rhythmic pattern.

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

361

This musical score page contains measures 361 through 366 of a piece titled "Introduction and Tarantelle". The score is written for a large ensemble, including Solo, Piccolo Trumpet, three B-flat Trumpets, four Horns (two in E-flat and two in B-flat), three Trombones (one in E-flat and two in B-flat), Bass Trombone, Euphonium, and Tuba. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Solo part is a whole rest. The Piccolo Trumpet plays a melodic line with slurs and accents. The B-flat Trumpets, Horns, and Trombones provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. The Euphonium and Tuba play a steady eighth-note pattern. The score is divided into six measures, with measure numbers 361 through 366 indicated at the top of the first measure.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

367

This musical score page contains measures 367 through 372 of the 'Introduction and Tarantelle' section. The score is written for a large ensemble, including Solo, Picc. Tpt., three B♭ Trumpets (Tpt. 1, 2, 3), two Horns (Hn. 1, 2), three Trombones (Tbn. 1, 2, Bass Tbn.), Euphonium (Euph.), and Tuba. The key signature is B-flat major (two flats). The Solo part begins in measure 367 with a melodic line. The Picc. Tpt. part has a melodic line in measure 367 and a more active line in measure 372. The B♭ Trumpets, Horns, Trombones, Euphonium, and Tuba parts all play a rhythmic pattern of eighth notes in measures 367 and 368, then rest in measures 369 and 370, and resume the pattern in measures 371 and 372. The Euph. and Tuba parts have a crescendo hairpin in measure 372. The Picc. Tpt. part has a crescendo hairpin in measure 372.

Solo

Picc. Tpt.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

This musical score page contains measures 373 through 380. The instruments are arranged vertically from top to bottom: Solo, Picc. Tpt., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Bass Tbn., Euph., and Tuba. Measure numbers 373, 376, 379, and 380 are indicated at the beginning of their respective staves. A rehearsal mark 'O' is placed above measure 379. Dynamics include piano (*p*) and fortissimo (*ff*). Articulation marks such as accents and slurs are present throughout the score.

Introduction and Tarantelle

379

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

385

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Divisi

The musical score is for a large ensemble, including Solo, Piccolo Trumpet, three B-flat Trumpets, two Horns, three Trombones, Euphonium, and Tuba. The Solo part features a melodic line with slurs and accents. The Piccolo Trumpet, B-flat Trumpets, and Euphonium parts are mostly rests. The Horns play a rhythmic pattern of eighth notes. The Trombones play a rhythmic pattern of eighth notes. The Tuba plays a rhythmic pattern of eighth notes. The score is in 2/4 time and B-flat major. The Solo part starts at measure 385. The Horns and Trombones parts are marked 'Divisi' at the end of the page.

Introduction and Tarantelle

391

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

403

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

Introduction and Tarantelle

409

This musical score page contains measures 409 through 414 of the piece "Introduction and Tarantelle". The score is written for a large orchestra, including woodwinds, brass, and strings. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The brass section includes Trumpet, Horn, Trombone, and Tuba. The string section includes Violin, Viola, Cello, and Double Bass. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The measures are numbered 409 through 414 at the bottom of the page.

Solo

Picc. Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Bass Tbn.

Euph.

Tuba

p

p

p

f

409 410 411 412 413 414

Introduction and Tarantelle

[illegible]

Introduction and Tarantelle

[illegible]

CHAPTER V

CONCLUSION: BELLSTEDT'S LEGACY

Herman Bellstedt led a prestigious and interesting musical life, beginning as a young child. Once his family settled in Cincinnati, he took cornet lessons from his father, also a cornetist, and with other local teachers. His mentors noticed his unique talents and helped him to develop his abilities, encouraging him to begin performing as a soloist and section player in local ensembles such as the Cincinnati Reed Band. Bellstedt's career blossomed and other opportunities waited, eventually leading him to tour throughout the country with popular bands like those led by Sousa and Innes. He co-founded and conducted bands with Michael Brand and with Innes in Denver, finally settling back in Cincinnati to teach at the Cincinnati Conservatory a decade before his death in 1926.

Bellstedt's understanding of cornet technique is impeccable; his performance abilities served him well in his compositional abilities. The solos that he composed exude a deep understanding of the idiomatic tendencies of the instrument and allow gifted and young players alike to play impressive passages with relative ease. For example, the Coda in *Introduction and Tarantelle* begins with very interesting and multi-stringed melodic elements in the solo; however, this passage is relatively simple for an experienced player despite the perception of difficulty because the key in which it is written does not require the use of the player's third finger. The following section

introduces an additional level of complexity with the addition of double-tonguing, but is actually a scale study that is similar to one found in a technique book by Arban or Clarke. In this manner, Bellstedt used technical studies that are commonly taught to all ages of trumpeters and cornetists as compositional elements in his works (although in varying levels of difficulty), making them approachable by players with a variety of abilities.

Even if these compositional elements did not exist in the solo parts, Bellstedt's music is unique and interesting and embodies the traditions that made masters such as Clarke and Pryor great while retaining a unique personality of its own. His personal life and musical experience in nationally-known ensembles had an obvious effect on the focus of his compositions, evidenced in his lingering enjoyment and proliferation of dance forms and proclivity to write pieces that are musical character studies, such as *La Coquette*. The character that is present in *La Coquette* and *Introduction and Tarantelle* engages audiences and keeps performances interesting, appealing to a wide range of concertgoers. Bellstedt's pieces are even more engaging when they exploit the different timbres and articulations that brass instruments can provide, which allows for an additional level of interest.

Solos by masters like Clarke and Pryor are very well-known and are still routinely performed throughout the United States, but an increase in variety in this repertoire, especially with brass ensemble accompaniment, is long overdue. Some of Bellstedt's solos such as the famous *Napoli* and *Princess Alice*²⁸ have been performed by soloists

²⁸ O'Keefe, Mark. *The Del Staigers Tribute Page: Cornet and Trumpet Virtuoso with the Conway, Sousa and Goldman Bands*. <http://www.delstaigers.com/biography.htm>.

with band accompaniment for years, but some of his lesser-known pieces such as *American Boy* and *Betty Lee* deserve to have more visibility in the modern world because of their interesting compositional characteristics. Transcribing them for brass ensemble would help to provide that visibility. Additional transcriptions can give students an opportunity to play historically and musically interesting pieces from a great age in traditional American music. *La Coquette* and *Introduction and Tarantelle* exemplify Bellstedt's compositional prowess and give performers a chance to showcase their techniques and virtuosity while exhibiting remarkable musicianship.

Bellstedt's music has proven itself to be interesting, creative, and longstanding, and it will continue to delight audiences well into the future. His unparalleled performing abilities spilled over into his compositions, providing soloists with pieces that are both challenging and fulfilling. Transcriptions like *La Coquette* and *Introduction and Tarantelle* will help Bellstedt's music to continue to be performed, and will introduce audiences to Bellstedt's character and intrigue for years to come.

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Appendix A

COPYRIGHT RELEASE FOR *LA COQUETTE: FANTASIA CAPRICCIOSO*

AGREEMENT

Between

Southern Music Company
P. O. Box 329
San Antonio, TX 78292

and

Scott R. Toth
5312 Bayberry Lane
Greensboro, NC 27455

Date: 6/20/08

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Scott R. Toth 6-11-08
Arranger/Requestor Date

Scott R. Toth
Printed name of Requestor

Accepted and Agreed:

SOUTHERN MUSIC COMPANY

By Sarah Sielbeck 6/20/08
Sarah Sielbeck Date
Licensing Administrator



San Antonio, TX 78292

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Appendix B

COPYRIGHT RELEASE FOR *INTRODUCTION AND TARANTELLE*

AGREEMENT

Between

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San Antonio, TX 78292

and

Scott R. Toth
5312 Bayberry Lane
Greensboro, NC 27455

Date: 6/20/08

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Scott R. Toth 6-11-08
Arranger/Requestor Date
Scott R. Toth
Printed name of Requestor

Accepted and Agreed:

SOUTHERN MUSIC COMPANY

By Sarah Sielbeck 6/20/08
Sarah Sielbeck Date
Licensing Administrator



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